

HOW to PAINT



SEARS, ROEBUCK AND CO.

Chicago • Philadelphia • Dallas • Seattle

Exterior Painting

Question—When Should I Paint My House?

Answer—A house should be repainted promptly upon discovery that the previous coats of paint are wearing through and exposing the wood or other building material to the weather. Outdoor paint should first of all be considered a protective coating and only secondarily as a decorative material. Many home owners make a practice of repainting every other year, or every three, four or five years. This is largely from a decorative consideration but is bound to be economical from a preservative standpoint. The frequency with which a house or barn should be repainted will depend on the local climate, the kind of material of which the building is constructed and the color of paint used for the previous coat. By all means, don't delay painting when the building needs it, for two or three coats of paint is the cheapest insurance you can carry.



Question—What Season of the Year Is Best?

Answer—Early Spring is probably the best time of the year to do your painting; before the Spring rains set in and the dust and insects make their appearance. The Spring is especially attractive to the farmer because he usually has more time then than later on in the Summer. Many prefer to wait until Fall to paint a new building, after the hot sunshine has dried the lumber thoroughly. On the whole, the best time to paint is when you have plenty of time in either the Spring, Summer or Fall, as the painting season extends from early April to late November. Any time during these months pick out a warm, dry day, be sure that the surface to be painted is dry from any previous rains and you can do a satisfactory job of painting. The only things to remember are that painting should not be attempted on cold, wet days when the temperature is below 50 degrees, or when there is the least danger of frost at night before the paint can dry thoroughly.

Question—What Tools and Materials Do I Need?

Answer—For any painting job you will need a small can of putty, a putty knife, a painters' duster, some sandpaper, a paint paddle and about three brushes—one large one for regular work, a smaller one for trimming, and a sash brush. In addition to these a wire brush is usually needed to remove the loose, scaly paint on old painted surfaces. For new surfaces you will need linseed oil and turpentine with which to thin the first coat.

And most important of all, the paint itself should be **ready mixed**. There is nothing gained by trying to mix white lead and linseed oil on the job and calling it paint. Good paint can only be made by heavy machinery in a regular paint factory. You will always save money, time and labor by buying your paint **ready mixed**, but be sure that it is made by a thoroughly reliable concern and backed by an absolute guarantee.

Question—What Kind of Brushes and What Size Are Best for an Inexperienced Painter?

Answer—For an inexperienced painter a flat brush about $3\frac{1}{2}$ or 4 inches wide with rather short bristles is the best for all ordinary painting. Keep away from the brush with the long bristles unless your wrist muscles have been well developed. The long bristles have so much spring and hold so much paint that they are difficult for an amateur to handle. Don't try to use a round brush unless you have had some experience in painting and know how to use one. They are really only for professional use. A flat brush about 2 or $2\frac{1}{2}$ inches wide with short bristles is a good size brush for the trimming work. A sash brush from $\frac{1}{2}$ to 1 inch wide is about the right size for the home owner to use.

Our Big Catalog is a helpful guide to the inexperienced in selecting brushes, as we designate those for the amateur and those for professional use.

It is a wise plan to buy good brushes. They not only help you do a satisfactory job the first time you use them, but they will keep for years if properly taken care of, and are ready any time you want to do a little touch up work around the house or farm. Be sure to read "How to Care for Brushes" on page 27. Our advice is to buy good brushes and take good care of them.

Question—What Colors Are Best?

Answer—When selecting colors always consider the size of the house, the style of architecture and its surroundings. Don't paint your home your favorite color regardless of everything else. If you live in town always try to select a color that will harmonize with your neighbors' homes. Don't choose a loud, flashy color that will make your home appear conspicuous and out of place, any more than you yourself would wear a flashy, extreme suit of clothes that could be seen blocks away. Strong and bright shades lend prominence to a building, and are therefore desirable for small houses. The more neutral shades, such as grays, drabs, browns, etc., are better for large homes in town. For country or suburban homes, both large and small, which are surrounded by trees and shrubbery the light shades are more pleasing, making the house stand out like a bright flower among the foliage.



It is always well to use a different harmonizing shade or color for the trimming of a house, as it gives the house a neat, well dressed appearance and relieves the monotony of color. Trimming color may be either lighter or darker than the body color, just as you prefer. We suggest that for any house painting job, in addition to the body and trim colors, the exteriors of the doors and the window sashes be painted black or a very dark color, and the porch ceilings, unless they have a varnish finish, be painted light blue or a delicate green. The porch floors and steps should be painted with an exterior floor paint, which is always furnished in soft, neutral shades.

For the convenience of those who are undecided what color schemes to use and would welcome a few suggestions, we give below a list of color combinations which have been tried out and found to be very pleasing and beautiful:

		Color Scheme A	Color Scheme B
A Large House in the Country	Body	Dove	French Gray
	Trimming	White	White
	Sashes	Black	Black
	Porch Ceilings	Light Blue	Light Blue
	Porch Floors	Gray	Lead Color
	Roof	Brown Shingle Stain	Green Shingle Stain
A Small House in the Country	Body	Fawn	Colonial Yellow
	Trimming	Cream Tint	White
	Sashes	Black	Chocolate Brown
	Porch Ceilings	Light Blue	Light Blue
	Porch Floors	Gray	Brown
	Roof	Bungalow Brown Shingle Stain	Green Shingle Stain
A Large House in the City	Body	Lemont Stone	Dark Gray
	Trimming	Pearl	Light Gray
	Sashes	Chocolate Brown	Black
	Porch Ceilings	Medium Green	Light Blue
	Porch Floors	Light Brown	Lead Color
	Roof	Brown Shingle Stain	Green Shingle Stain
A Small House in the City	Body	Lemont Stone	Leather Brown
	Trimming	Willow Green	Cream
	Sashes	Black	Black
	Porch Ceilings	Medium Green	Light Blue
	Porch Floors	Lead Color	Brown
	Roof	Green Shingle Stain	Red Shingle Stain

Question—How Much Paint Do I Need?

Answer—In order to estimate the approximate amount of paint needed for a building find the number of square feet of surface it contains. Suppose your building measures 26 feet wide, 33 feet long and 22 feet high, you would figure it as follows:

Front.....	26 feet
One side.....	33 feet
Rear.....	26 feet
Other side.....	33 feet
<hr/>	
Total.....	118 feet
Multiply this by the height.....	22 feet
Result.....	2,596 square feet

Divide this number by the covering capacity of the paint you intend to use and you have the number of gallons of paint needed. The covering capacity given for any paint is only an approximate figure, the amount needed depending entirely upon the surface to be painted. An old, porous surface will "take up" more paint than a new surface. In figuring the amount of trimming required the rule of 1 gallon of trimming color to 5 gallons of body paint is usually followed. If you want to paint a barn or fence, measure the same way as we have measured this house and divide the number of square feet of surface by the covering capacity of barn paint. Some barns have an extra amount of gable space. You should allow a gallon or two extra when painting this style of barn.

To determine the quantity of roof stain for a job, multiply the length of the house by the width and then add one-third that amount and the total will be the number of square feet of roof surface. Then divide by the covering capacity of the stain and you have the number of gallons required.

Question—What Must I Do to My House Before Painting?

Answer—If it is a new house that has never been painted before we would advise letting it stand for several weeks after the plastering is done to allow the boards to dry thoroughly. There is always more or less moisture from green plaster and it is well to let the whole house dry out perfectly before attempting to paint. Then brush a small amount of turpentine on the knots and sappy streaks which will dissolve the resin and produce a surface that will allow the paint to penetrate more readily. It has been a long established practice to use shellac for this purpose, but shellac does not make a very good surface to paint over, because it prevents the paint from penetrating and forms a brittle surface coating that will ultimately crack and come off. The turpentine not only does the work as well but also makes a practically ideal surface for paint.

If it is an old house that has been painted before it will be necessary to scrape off all loose, scaly paint. You can do this with a putty knife or a wire brush. Don't bother to clean off old paint that is simply "chalking," as this will not interfere with the new paint in the least. Use a painter's duster to clean off cobwebs and dust as you go along in putting on the priming coat.

Take time to nail up all loose boards, cornice moldings or door or window trimmings. This is much more easily done at this stage of the operation than to attempt to do this work after painting. If you find it necessary to put in a new board, give it a preliminary priming coat so that it will have one more coat of paint than the rest of the house. This will insure an even, uniform color when the job is all done.

Eaves spouts and conductor pipes should be gone over carefully and if badly rusted should be replaced before the painting is started. If the surface is only slightly rusted go over it with a wire brush and this will give you a better surface on which to paint. Always aim to paint the conductor pipes the same color as the part of the house against which they are placed, the idea being to keep them from being conspicuous. The pipes that follow the trim should be painted the trim color and the horizontal or cross pipes should be painted the color of the body of the house.

If there are any window lights to be replaced do it before you paint, so that the putty can be painted at the same time as the window sashes. It always disfigures a house to have fresh, new putty on a window sash that has been nicely painted black. It might be well to go over all the windows, and if the putty is at all loose, dig it out and reputty the windows so as to have them in good shape for painting.

We would suggest looking over the roof carefully, replacing any missing shingles, cementing up the brick joints around the chimney flashings, and tuckpointing the chimneys. All of this will avoid the use of a ladder around the house after the painting is done and will lessen the danger of scratching or marring your nicely painted house.

Question—Am I Now Ready to Paint?

Answer—No. The paint must be stirred thoroughly. Remove the entire top of the can or barrel, otherwise the paint cannot be stirred properly. Naturally the oil will be found on the top and the pigments on the bottom. Take an empty bucket and pour off all the oil into it. Stir the pigments left in the can thoroughly. This stirring can be done with a wooden paddle made from any piece of wood two or three inches in width. Pour back the oil little by little, stirring the paint all the time until it is a uniform mixture throughout. Then pour the paint back and forth from one container to the other eight or ten times. Now you are ready to begin painting.



Question—Where Should I Begin?

Answer—Begin at the right hand corner of the building and try to finish a day's work at a corner or at a window to avoid laps and streaks. If you stop painting in the middle of a plain side of the building, the next day when you begin painting there will be a streak where you

left off one day's work and began another. This will not be noticeable at all if it comes at the corner or next to a window. Paint on the west and north sides during the morning and on the east and south in the afternoon and you will find the work more agreeable and the sun will not crack or blister the wet paint.

You can do all your painting from a ladder, but if you have two ladders it is better to use ladder jacks and a long board so you can walk along the board and paint the whole side of the building without moving the ladders.

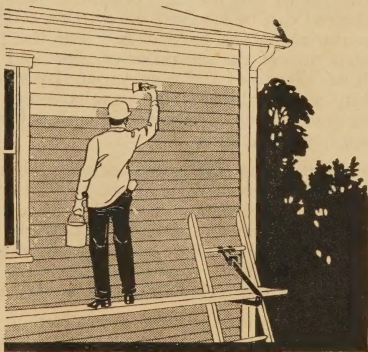
Always begin at the top and paint toward the bottom. If you paint the lower part of the house first there is danger of dropping splashes of wet paint on the newly painted surface below.

Question—How About Thinning the First Coat? *

Answer—For surfaces that have been painted regularly and are in fairly good condition apply the first coat of paint just as you receive it.

For surfaces that have never before been painted and old porous surfaces badly in need of paint, thin the first coat, or priming coat as it is usually called, with linseed oil and turpentine, always using the same kind of paint and the same color as you intend to finish with. For Seroco Ready Mixed House Paint use 1 pint of boiled linseed oil and 1 pint of turpentine to each gallon of Ready Mixed Paint. Do not try to save money on a priming coat just because it is covered up. Yellow ochre, which formerly was used, has been condemned by all good painters. Our advice is never to use ochre—it will usually come off, taking the outer coat off with it.

Stir the paint, oil and turpentine thoroughly and then apply, brushing it out well. The priming coat should not be heavy, but plenty should be put on and brushed into the wood well. In a good priming coat lies the secret of a successful painting job.



Question—How Many Coats Should I Put On?

Answer—On painted surfaces in good condition, where the first coat of paint was not thinned, allow from four to six days for the first coat of paint to dry and then apply a second coat just as you receive it and the painting job is done.

On new work, after applying a priming coat allow from four to six days for it to dry and then putty up all nail holes, knots and small crevices. Always use a putty knife, as puttying with the fingers will not fill up the holes satisfactorily. Always apply the priming coat before puttying, because the raw wood by drawing the oil out of the putty will cause it to harden and come out afterwards. Apply the second coat of paint full body without any thinning and allow from four to six days, or longer if possible, for it to dry. Then apply a third coat of paint and the job is done.



Question—Is House Paint All Right to Use on Porch Floors and Steps?

Answer—No. You should use a paint especially prepared for exterior floors and steps. A house paint is made to withstand the weather only and will not stand up under the constant foot friction to which a porch floor is subjected. A porch paint is made to withstand both destructive weather and constant

wear. It dries quickly and forms a tough film that can be walked on and scrubbed regularly.

On old porch floors that have been painted and are in fairly good condition thin a small quantity of the floor paint with linseed oil and turpentine and paint the worn spots in front of doors where the paint is entirely worn away. Allow these patches to dry and then apply a coat of floor paint just as you receive it. If an especially good job is desired apply another coat of paint after the first coat is perfectly dry.

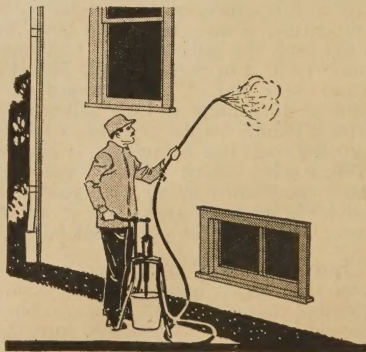
On new porch floors and old porous floors badly in need of paint apply a coat of floor paint just as you receive it and allow two days for it to dry. Fill all nail holes and cracks with putty. Then apply one or two coats of floor paint, according to the finish desired, allowing from two to three days for each coat to dry.

Question—If My House Is Made of Concrete or Stucco What Should I Do?

Answer—Buy a special paint made for concrete or stucco. A regular oil paint will not properly saturate the peculiar composition of a cement surface. It is also contended by many painters that the high percentage of linseed oil in most paint is detrimental to the life of Portland cement. A good concrete paint is quite thin, and if desired can be sprayed on with an ordinary whitewash spraying machine. It contains materials which harden and seal the porous structure of the stucco or cement and make it weatherproof and waterproof. By all means buy a special paint for your concrete block or stucco house and apply it with a brush or spraying machine.

In painting a concrete or stucco house be careful to select colors that appear natural. Keep in mind that concrete blocks are made to imitate cut and dressed stonework, and a stucco house is only a modern form of the old plastered house. Use colors that are found in nature and avoid bright, flashy shades.

If you want to repaint a concrete or stucco house it is best to go over the surface with a stiff broom or fiber brush to remove the loose scales of paint. Don't attempt to use a wire brush, for it will mar the cement work.



Question—How About a Brick House?

Answer—A brick house presents only one feature requiring special attention, otherwise you proceed the same as for a frame house. In most bricks there is a percentage of saltpeter that persists in working out to the surface as time goes on. This has worried painters ever since there were bricks to paint. We know of no perfect paint that will seal up the surface and keep the chemicals in, and our best suggestion is that you select a light colored paint on which the saltpeter will not be readily noticeable. It always pays to look well to the condition of the mortar joints before painting a brick house, either old or new. No paint will adhere to a loose, crumbly surface, and if the paint comes off at the mortar joints and adheres to the brick you will soon have a very unsightly house. Therefore, your time will be well spent in going over the entire house and carefully tuck-pointing all bad joints. If you are repainting an old brick house be very careful to scrape off all loose or scaly paint. This you must watch sharply, for it is much more easily overlooked than on a frame house.

Many painters advise a flat or dull finish paint for a brick house, but we do not recommend this, as in our judgment a glossy paint will give the best appearance and protection. The life of any paint depends upon the linseed oil in it, and the oil is what gives the paint its gloss.

It is well to add here a word of caution in regard to the color, for a brick house with an impossible brick color is a misfit in the landscape. The choice of a color for a frame house is more or less arbitrary, but a brick house will always be a brick house no matter how much you paint it.

If you want to paint the mortar joints white or black, as is often done, use a good straight-edge and the smallest size sash brush and run your lines perfectly parallel disregarding the old mortar joints if necessary. Don't attempt to follow the old mortar joints free hand. This lining of the mortar joints is entirely a matter of taste, and we suggest it only on old weatherbeaten brick houses where something must be done to restore a dressy and trim look which weather and age have taken away.



Question—Is There Any Economy in Using a Cheaper Paint for Barns and Outbuildings?

Answer—There is in the first cost only. To answer the demand for a cheaper paint for barns, fences and outbuildings, paint manufacturers have prepared a special paint compounded from metallic oxides and offered in a limited range of colors which is sold at a much lower price per gallon than house paint.

The durability and appearance of barn paint are very satisfactory for the purpose for which it is intended and the lower price makes it an economical paint to use. If you are very particular about your barns and outbuildings, and wish to secure the greatest durability and the best possible appearance, use regular house paint.

When painting a barn, as in all other painting, be sure that the surface is perfectly dry. Paint will never stick to a wet surface. Apply two coats just as you receive it, allowing from four to six days for the first coat to dry before applying the finishing coat. Before painting a new barn brush a little turpentine on the knots and sappy streaks to dissolve the resin.

The beauty and community value of a farm depends as much if not more on the appearance of the barns and outbuildings as on the farmhouse itself. Barns and outbuildings can be made very neat and attractive by using a trimming color when painting. If a barn is painted red, yellow or gray, a white trim is very effective. Paint all the outbuildings the same way and you will have a neat and up to date farmyard. Barn paint cannot be furnished in white, but white house paint can be used for the trimming at a very small cost. If you are using house paint for the body of the barn a larger number of good color schemes is possible.

Question—Why Is a Shingle Roof Stained Instead of Painted?

Answer—Most wood shingles are made of cedar and are undressed. This gives you a very porous, rough surface which is quite difficult to paint. In the next place shingles,

receive the brunt of the attacks of storms and all other weather conditions and if the paint, which is purely a surface covering, should become defective the moisture getting into the shingles would be retained there and would rot them out. The best treatment for wood shingles is a creosote shingle stain. This gives you a decorative color and at the same time a preservative to protect the wood from the action of the weather. Shingles

should be dipped in the shingle stain whenever possible so as to become thoroughly saturated with the creosote mixture. It is possible, however, to brush shingle stains on after the roof has been shingled, but of course you will not get nearly so good a saturation.



From the standpoint of appearance the painted shingle roof loses the effect that is retained when shingles are stained. The stained shingle looks exactly like the unstained one except that the color has been changed. The preservative element has all saturated into the interior of the shingle. The painted shingle, on the other hand, presents quite a different appearance from the unpainted one. Both the color and the preservative elements of the paint are on the surface.

This is especially true of shingles used for siding or wide undressed siding lumber used on many bungalows. The architectural idea is to have a rough, semi-finished appearance, and to use a glossy paint which covers and smoothes the surface defeats the very object desired.

Question—Can I Dip My Own Shingles?

Answer—This can very easily be done by any amateur. Place your shingle stain in an old kettle, tub or barrel, keeping it thoroughly stirred, and dip the butt or thick end of the shingles into the stain about two-thirds of the length of the shingle, holding them in the liquid long enough to allow for sufficient penetration. Then spread the shingles out loosely to allow the stain to work into the wood. As soon as the shingles are dry enough to handle conveniently they can be taken up on to the roof and put in place.

After the roof has been finished you will probably find that you have a more or less mottled surface because all shingles are not of the same degree of hardness or porosity. It is well to take a can of the shingle stain and a brush and touch up the light spots, and you will find that with just a little work you can correct this mottled appearance and have a very uniform looking roof or siding.

Question—Can an Old Roof That Has Become Darkened From Weather Exposure Be Successfully Stained?

Answer—It is impossible to use a light colored stain on such a roof and secure a result that is worth the effort. Even for the darker colored stains it is necessary to order a special stain with double the coloring matter in it. In such a case it is necessary to keep the stain thoroughly stirred all the time while using it and apply it very liberally so as to get good saturation. This work should be done after several weeks of very hot weather so that the shingles will be dry and absorbent. When buying a stain for this purpose be sure that you make your wants thoroughly understood and that you get a stain for old shingles.

Question—What Kind of Paint Should I Use for a Tin Porch Roof?

Answer—It is a very common practice to paint the tin roofs of porches, gutters and tin flashings around chimneys with a red mineral paint. Some people prefer to use red lead in linseed oil and some prefer a graphite paint. These are all good and any one of them will answer first rate. The common red mineral paint is the cheapest, and as most red barn paints are made of red iron oxides, we would suggest buying a good red barn paint for all metal work on your roof.

Question—Is There Any Paint That Will Successfully Stop Leaks on a Gravel or Prepared Felt Roofing?

Answer—Liquid coal tar is sometimes used for this purpose, but coal tar will always

soften and run under the heat of the sun. There are many asphalt roof paints on the market. These are better than coal tar and are very reasonable in price. The best roof paint for a badly worn roof is a mixture or compound containing fibrous material. This is put up in several consistencies: A very thick or heavy product handled with a trowel and used to cement holes in almost any kind of roofing, and the same compound in a thinner consistency used as a paint to be brushed on. The fibers, which are usually asbestos, tend to keep the thick paint from running in extremely hot weather and they also enable you to apply a heavier coat than you could with a purely liquid paint.

Any of the above mentioned paints, if applied carefully and liberally, will stop the leaks in gravel or prepared felt roofings, provided the roof is flat, or nearly so. Our Longlife Liquid and Elastic Compounds are especially recommended for this kind of work.

Question—What Kind of Paint Should Be Used on the Outside of a Concrete Block Foundation for Waterproofing?

Answer—An asphalt or coal tar paint is usually used for this purpose. The fiber compounds are recommended, such as our Longlife Elastic and Liquid Roof Compounds. These should be put on the outside of the foundation before the earth is filled in and the paint should extend up slightly above the surface line. This material is also excellent for coating the outside of brick work in building cisterns.

Question—What Should Be Done to Iron Work That Is to Be Buried Underground?

Answer—Common liquid coal tar is probably the best material with which to paint iron or steel work of all kinds, such as pipes, tanks, structural iron, etc., that are to be buried underground.

Question—How Should Fence Posts Be Treated to Preserve Them From Decay and Insects?

Answer—A specially prepared wood preservative such as our No. 30E1947, compounded from creosote oils is the very best preservative you could possibly use to coat your fence posts before putting them in the ground. The initial cost of a creosote wood preserver may look high to you, but it will prolong the life of the posts to such an extent that it will be worth three times the money it costs. The up to date, wide awake farmer knows that it is a waste of time and money to build a fence without first giving the posts a preservative coating to protect them from moisture, germs, insects, etc. Coal tar formerly was used, but the creosote preservatives are so superior to coal tar that the modern farmer never bothers any more with coal tar as a wood preserver.

Some wood preservatives should be heated before applying to give the best results. The manufacturers' directions will guide you in this matter. If the liquid is applied cold it can be brushed on, but to get the best results put the preservative in a kettle or barrel and dip the posts, allowing the liquid to cover a little more than the part that is to be buried in the ground. Let them soak for some time. The creosote oil will in most cases penetrate clear to the heart of the timber.



For House Paint, Porch Floor Paint, Shingle Stain, Wood Preserver, Brushes, Ladders, etc., referred to in this book, see the paint pages of our big General Catalog.

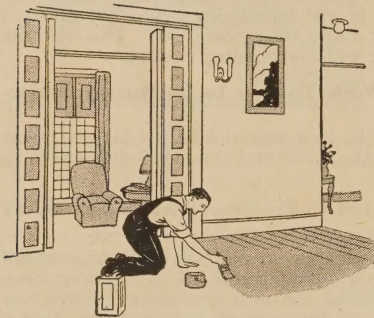
Interior Work

Floors.

Question—What Is the Best Way to Finish a New Floor?

Answer—That depends on two things, the kind of wood and the color or appearance you wish to obtain.

Question—What Are the Kinds of Wood Used for Floors?



Answer—The kinds of wood used for floors may be divided roughly into two classes, open grained and close grained. Some woods are of loose, open formation, with interstices between the fibers, such as oak, walnut, etc., and are called "open grained." Other woods, such as maple, beech, pine, etc., whose fibers are fine and held closely together, are called "close grained." Some hardwoods are open grained and some are close grained, but practically all soft woods are close grained. The open grained woods must have this coarse open formation filled with some hard drying substance so as to give a smooth surface on which to put the finishing or wearing coats. The close grained woods very often need no

preliminary preparation unless they are very soft and porous, and then it is necessary to use a first coater to seal up the wood and allow the finishing coat to remain on the surface.

Question—What Has the Question of Color to Do With Determining the Kind of Finish?

Answer—If the natural grain and figure of the wood is attractive it is usually the practice to stain the floor, and over the stain apply a coat of transparent varnish or wax to withstand the wear to which a floor is subjected. If, on the other hand, the floor is made of soft wood or of ordinary unselected hardwood boards, the grain of which would not make an especially attractive appearance, it is often desirable to give the floor an opaque coating that will cover up the wood entirely. In this case the color and the wearing surface are combined in one product, such as floor paint.

You must first decide whether you want to preserve the natural beauty of the wood in your floor before you can determine how you will go about it to finish the floor.

Question—What Kind of Stain Should Be Used for Floors?

Answer—Special transparent stains are made for floors or other woodwork where the natural grain of the wood is to be preserved. These stains range from the slightest shade darker than natural or clear color to very dark shades, such as dark mahogany, walnut and weathered oak. The color obtained by the use of these stains depends entirely upon the amount of stain applied and the way in which the stain is handled.

The stains are brushed on freely and wiped off with a piece of soft cloth. If you rub the stain off quickly the shade obtained will be very light, while if you leave the stain on the wood for a few moments, more of it will penetrate the fibers and the shade will be darker. The stain, no matter how lightly applied, will always give you a *darker* shade than the natural color of the wood itself. You cannot stain a dark wood and get a lighter color or shade. The operation of staining is exactly the same whether applied to soft or hard wood, or open or close grained wood.

Question—How Do I Go About It to “Fill” an Open Grained Floor?

Answer—Before filling open grained woods, such as oak, ash, etc., have the surface as clean as possible. Sandpaper until perfectly smooth, remove all grease spots and surface discolorations and scrub if necessary for absolute cleanliness. Then be sure that the surface is perfectly dry before applying any finishing coats.

If the surface is to be stained, apply the desired shade of stain and allow sufficient time for it to dry thoroughly. Penetrating stains will dry in a few hours, but oil stains should be left overnight to dry thoroughly. Apply a good paste wood filler with a brush (if the filler is too thick to brush well, thin it with some of the stain or a little turpentine), and when it begins to dry remove the surplus filler with a piece of carpet or burlap, always rubbing *across the grain*. Don't try to fill the entire floor before removing the surplus filler; if the filler shows a tendency to harden quickly, fill a section of the floor and then remove the surplus filler from that section before going on with the rest of the filling. The staining and filling can all be done in one operation by using a filler already stained the shade you desire to use. You can buy the filler already stained or you can buy the white filler and stain it yourself.

If the wood is to be left in its natural color, proceed the same as instructed in the preceding paragraph, omitting the operation of staining and use a white or light oak wood filler.

The floor will then be ready for the wearing coats, such as wax or varnish.

Question—Can I Varnish a Floor Without Filling or Preparing It Beforehand?

Answer—Close grained woods, such as pine, birch, maple, beech, etc., require no filling. But if the floor is open grained wood it *must* be filled before any finishing coat is applied. (See preceding paragraphs for instructions.) Of course, a close grained floor needs the usual preparation, such as sandpapering and removing all spots and discolorations. If the floor requires scrubbing, be sure that it is perfectly dry before applying any finishing coats. Also be sure to rinse the floor thoroughly, because soap and washing powders contain certain chemicals which are very injurious to paint and varnish.

If the floor is to be stained apply the desired shade of stain and allow it to dry thoroughly. This is all the preparation a close grained floor needs before the wearing coats, such as varnish or wax, are applied.

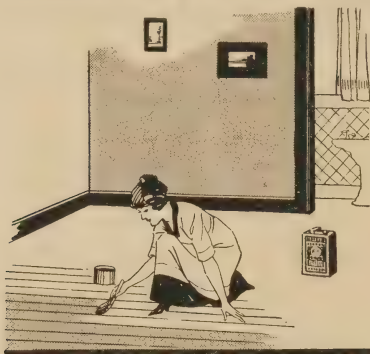
Question—How Many Coats of Varnish Should Be Applied?

Answer—One thinned coat of varnish and two coats in its natural consistency should be applied to new floors.

After you have prepared the surface by filling and staining according to the kind of wood and the color desired, and the surface is perfectly dry, apply a coat of varnish thinned with about 10 per cent turpentine. Allow twelve hours for this first coat to dry and then sandpaper the surface lightly and dust off. Then apply two coats of varnish in its natural consistency, allowing twenty-four hours for the second coat to dry before applying the last coat.

Question—How About the Use of Shellac or Liquid Filler as an Undercoat on Close Grained Woods?

Answer—We do not recommend the use of liquid shellac on floors. Shellac is a very brittle, hard drying substance which does not penetrate the wood, but forms a thin,



impervious coating and is used by many painters as an undercoating because it seals the pores and keeps the finishing coats of paint or varnish from sinking in, and in this way a full bodied, fine appearing finish is quickly and cheaply obtained. You lose in the wearing quality, however, for the paint or varnish has no way of anchoring itself to the wood fibers, and when the thin, brittle coating of shellac comes loose from the wood, as it is very apt to do from the walking or wearing on the surface, the finish will come off with it. The so called "liquid fillers" are usually cheap rosin varnishes which dry quickly in much the same way as liquid shellac, and break down even quicker than

good shellac. We recommend in all cases that a good finish be built up with two or more coats of paint or varnish applied direct to the wood, the first coat thinned with turpentine in order to allow it to saturate the fibers of the wood and obtain a good anchorage. This will give you a good solid finish that will withstand hard wear.

Question—What Can Be Done to a Varnished Floor That Has Worn Through in Spots?

Answer—We must frankly state that it is impossible to touch up such a floor so as to make it appear absolutely like new. The only way to get a perfect floor in such a case is to remove the varnish from the entire floor, touch up the worn spots with stain so as to get a uniform color and then revarnish the entire floor. It may be necessary to restain the entire floor, which will make it a shade darker than originally. It behooves anyone with a nicely finished floor to never permit one spot to become worn through. Revarnish your floor or the most used portions as often as necessary to keep the finish intact.

In some cases it may not be necessary to remove the varnish from the entire floor. Scrub the worn spots until there is no dirt in the pores of the wood and then stain the spots the same color as the rest of the floor. This is the difficult part of the job and it is best to put the stain on lightly at first and gradually work up to the right shade. When the stain is dry varnish these refinished spots and allow the varnish to dry thoroughly. Then apply a coat of varnish to the entire floor.

Another way to touch up a floor of this kind without removing the varnish is to give the worn spots a coat of colored varnish, such as our Chinese Gloss Lacquer, using the same color as the rest of the floor. When the colored varnish is dry apply a coat of clear varnish to the entire floor.

Question—What Must I Do to a Floor Before Waxing It?

Answer—There are two kinds of waxed floors. Some floors are varnished and then waxed and some floors are filled and stained and the wax applied without any preliminary varnish coat. For a wax surface on a varnished floor follow directions for varnishing, and when the final coat is dry apply a coat of floor wax, either liquid or paste, with a soft cloth. When the wax is dry rub it to a polish with a soft woolen

rag or cheesecloth, using long sweeping strokes. Special waxing brushes are very handy for polishing waxed floors. There is no rule as to how many coats of wax to apply, the more coats you apply the better protection it gives the wood and the more beautiful the luster and polish. However, do not allow one coat of wax to wear entirely away before rewaxing. If you allow the wax to wear away in spots so that the wood underneath is exposed and becomes filled with dirt, you can never patch it up and have a satisfactory job. The only way to do then is to remove all the wax and stain the floor again, which is considerably more work than to rewax the floor before the wax wears entirely away.

If you wish to apply the wax directly to the stained surface without varnishing, apply with a soft cloth and when dry rub to a polish. A floor finished this way will have a soft, velvety finish without a high gloss. For a job of this kind we would suggest that before applying the wax you give the floor a coat of varnish thinned with turpentine. You will not lose the soft, dull effect finish, and at the same time the varnish will fill up the pores of the wood and keep the wax from sinking in the wood.

Question—What Kind of Floors Should Be Oiled?

Answer—Any kind of an unfinished wood floor can be oiled. Floor oils usually contain a large percentage of linseed oil, which tends to bring out the grain of the wood and protect it from dust and dirt so that an oiled floor is easily kept clean. They are excellent for kitchens, schools and large public buildings. Floor oil is easy to apply. Just put the oil in a bucket and apply it with a floor mop, just as though you were mopping the floor with water. The amount of wear to which a floor is subjected determines how often it should be re-oiled. Floor oil cannot be applied over paint, varnish or wax, as the paint film will not allow the oil to penetrate the pores of the wood.

Question—If I Want to Paint a Floor, Will Regular House Paint Do?

Answer—No, you should not use house paint on a floor. House paint is made to withstand destructive weather, but it will not stand up under constant foot friction. Always use a good interior floor paint to paint a floor, because it contains a larger per cent of varnish than ordinary paint, which not only forms a tough surface film, but also produces a beautiful finish. A floor does not need any special preparation for painting unless it has wide cracks between the boards, and then they should be filled with a crevice filler specially prepared for use on floors. Apply from two to three coats of paint, preferably three coats on new work, allowing twenty-four hours for one coat to dry before applying the succeeding coat. Allow plenty of time for the last coat to dry before walking on it, as wet paint mars easily and you may ruin a nicely painted floor by walking on it before it is dry.

Question—Are There Any Special Instructions to Follow for Repainting Old Floors?

Answer—If the paint has worn entirely away in spots and the wood underneath is exposed, give these spots a coat of paint thinned with a little turpentine and allow it to dry thoroughly. Then apply two coats of paint to the entire floor, allowing twenty-four hours for one coat to dry before applying the succeeding coat. By giving the worn spots an extra coat of paint the floor will have a uniform appearance when finished.

Sometimes, in old floors, the wood will shrink, making wide cracks between the boards. These cracks should be filled with a crevice filler before applying any paint.

Question—Can Staining and Varnishing Be Done in One Operation?

Answer—Yes, there are colored varnishes on the market, such as our Chinese Gloss Lacquer, which are a combined stain and varnish. They are usually furnished in all standard finishes, such as dark oak, light oak, mahogany, etc. The dark colors can be

applied over any kind of finish and obtain a satisfactory result, but when applying a light color over a dark finish you should first give the surface a coat of undercoat, or ground color, such as our 30E2697, and when it is dry apply two coats of the colored varnish. The number of coats to apply depends almost entirely on the color of the original finish, together with the color of the colored varnish. If the colored varnish is almost the same as the original finish one coat may be all that is necessary, but if there is a great deal of difference in the new color and the original it may be necessary to apply from three to four coats to get a perfect result.

We do not advise using colored varnish on new wood, as the method of applying the stain and varnish separately (see pages 10 and 11) gives a more natural finish, but for old floors, woodwork, furniture, etc., where you want to change the color without the trouble of removing the old finish, colored varnish will give excellent satisfaction. Apply with a varnish brush and allow from one to two days for the varnish to dry.



No special preparation of the surface is required before applying colored varnish unless the old finish shows evidence of peeling, and then the surface should be gone over with a wire brush and duster and all the old loose coating removed.

Question—What Kind of Varnish Should Be Used on Linoleum?

Answer—A thin floor varnish, such as our Linoleum Varnish 30E2642, should be applied to linoleum to protect it from direct contact with heels, moving furniture, etc., and keep the pattern from wearing away. Being tough and thin, it will dry hard, but remain pliable like the linoleum itself so that it will not crack or check. If possible, this finish should be applied to the linoleum when it is new and clean, before it is ever walked on. Then the pattern will be kept bright and new and there will be no danger of grinding any dirt into the linoleum. If you apply this finish to old linoleum, be sure that the surface is perfectly clean and dry. One coat is all that is usually necessary for a good protecting coat, but you should be sure to refinish again before the coating wears entirely away. Apply with a varnish brush and allow about twelve hours to dry.

For Floor Varnishes, Wood Filler, Wood Stains, Brushes, Floor Wax, Linoleum Varnish, etc., referred to in this book, see the paint pages of our big General Catalog.

Woodwork.

Question—What Are the Different Ways I Can Finish My Woodwork?

Answer—There are many ways of finishing interior woodwork; it all depends on your personal taste, because the subject of wood finishing has been studied and worked out so thoroughly by wood experts that no matter what kind of wood is used for the woodwork of your home you can usually have any kind of a finish you want. Of course, some woods take a certain finish better than others, and if you are building a new house you should decide how you want the woodwork finished before it is put in.

The most common way of finishing a wood that has a good natural grain is staining and varnishing. Sometimes the stain is used to merely bring out the grain of the wood and sometimes it is used to produce the effect of a different wood altogether. For example, it is a common practice to stain birch to represent mahogany. The varnish is the wearing and protecting coat. Varnished woodwork is always in good taste and is appropriate for any room in the house.

Woodwork is sometimes waxed, which gives the wood a soft, dull finish, similar in appearance to a varnish finish, but without any gloss. This same effect can be produced by using a "flat varnish" or a "rubbed finish" varnish, as they are sometimes called. This dull, wax finish is quite popular and can be appropriately used on the woodwork of any room in the house.

Enamel is used a great deal now and some new houses have the woodwork throughout the house enameled. The colors used are usually ivory or white, with mahogany stained doors and window sills. Some people prefer the living room, dining room, etc., finished in the natural wood color and the bedrooms, bathroom and pantries enameled white or some delicate light shade. This combination always makes a charming and up to date home. Enamel can be washed without injury to the finish or color.

There are now on the market interior paints, usually called "flat finish" paints, that give a soft, velvety finish and are especially desirable for use on the woodwork of bedrooms, bathrooms, pantries, kitchens, etc. Most flat finish paints can be washed without injury to the finish or color.

When woodwork is to be enameled or painted it does not have to be of as good grade as when it is to be stained and varnished, because the enamel or paint covers up the grain and color of the wood.

Question—What Must Be Done to Woodwork Before Varnishing It?

Answer—The same is true of woodwork as of floors. You must first consider the kind of wood and then the color or appearance you wish to obtain. If the wood is open grained, such as walnut, ash, oak, mahogany, etc., it must be filled with a specially prepared paste wood filler before any finishing coats are applied. (See page 11 for instructions for filling open grained wood.) If the wood is close grained, such as pine, birch, beech, maple, etc., it does not require filling. If you wish to change the color of the wood then it must be stained as is explained on page 10. The varnish coat is applied the same way on woodwork as on floors, the first coat thinned with about 10



per cent of turpentine and then two more coats of varnish applied in its natural consistency. (See page 11.)

The kind of varnish used on woodwork is very important. For the woodwork in living rooms, bedrooms, dining rooms and halls use a good interior or furniture varnish, or a varnish recommended for universal use, but for kitchens, pantries or bathrooms always use an interior spar varnish, because, being waterproof, steam and vapor will not turn it white and it will withstand the frequent washings to which kitchen and bathroom woodwork is necessarily subjected.

Question—Can Shellac Be Used on Woodwork?

Answer—Shellac can be very satisfactorily used on woodwork as a first coater to seal up the pores of the wood, but we do not recommend its use on surfaces that are subjected to severe wear, as is explained on page 12.

Question—How Is a “Rubbed Finish” Obtained on Woodwork?

Answer—Formerly a rubbed finish was obtained by rubbing the last coat of varnish, after it was dry, with pumice stone and water or rubbing oil, but now the same effect may be produced by using a flat finish varnish, such as our 30E2712. This kind of varnish has been perfected in the last few years and has proved very popular and satisfactory. It gives a soft, dull finish that an expert wood finisher can scarcely tell from a hand rubbed finish. It is applied just like any other varnish.

Question—If I Want to Revarnish Woodwork What Precautions Should I Take?

Answer—Woodwork that is to be revarnished does not usually need any preparation except to remove the gloss of the old finish with steel wool or sandpaper. When the old finish is in fairly good condition and you are revarnishing it to brighten it up, one coat is usually all that is necessary. Of course, if the woodwork is in a very bad condition, with the varnish cracking and peeling, it will be necessary to remove all of the old varnish with a prepared paint and varnish remover, or it may come off later taking the new coat with it. When the surface is perfectly dry apply three coats of varnish, the first coat thinned with 10 per cent of turpentine, just as you would on new work.

When revarnishing kitchen, pantry or bathroom woodwork, always wash the woodwork first with soap and water or cleansing powder to remove any grease or dirt deposited by steam or vapor. Then rinse it thoroughly so as to remove all the soap or powder, because they usually contain chemicals which are very injurious to paint or varnish.

Question—Is Wax Ever Used on Woodwork?

Answer—Wax is often used on woodwork. It produces the popular soft, dull finish and is easily kept clean. There are two kinds of wax finishes. One way is to varnish the woodwork and when it is dry apply a coat of wax and rub it to a polish. In this case the wax is used as a polish. The other way is to fill and stain the wood and apply the wax without any preliminary varnish coat. This is a real wax finish, because the wax is both the wearing and the finishing coat. However, we would suggest that after the wood has been filled and stained you first apply a thin coat of shellac and then apply the wax. You will not lose any of the dull effect finish and will have a substantial wearing coat that will thoroughly protect the wood.

When a coat of wax is dry it should be polished with a woolen cloth or cheesecloth, using long, sweeping strokes, until it attains a beautiful luster. A wax effect can also be obtained by the use of a “rubbed finish” varnish, such as our 30E2712.

Question—How Should I Go About Enameling Woodwork?

Answer—A good enamel finish is usually built up with from four to six coats. For the first two or three coats professional painters use a flat white paint, which is not

only much lower in price than enamel, but makes an excellent foundation and is easy to apply. For the benefit of amateur painters, paint manufacturers now list a special flat, white paint which is usually called undercoat for enamel, such as our 30E2654. You should always use undercoat whenever possible for the first coats, as it is a priming coat, foundation coat and color coat all in one and will save you both time and money.

To enamel woodwork have the surface smooth, dry and perfectly clean. Apply two coats of undercoat, allowing each coat to dry thoroughly. If the finished work is not to be white, tint the second undercoat with a little of the enamel which is to be used for the finishing coat. Sandpaper the surface very lightly and dust off. Then apply two coats of enamel the desired shade, allowing two days for one coat to dry before applying the succeeding coat.

Enamel should not be brushed on like paint, but should be flowed on with long, even strokes, being careful not to go back over the enamel a second time. Use a good varnish brush. If the enamel becomes too thick thin it with a very little turpentine.

Question—Can Woodwork Be Enameled That Has Been Previously Painted or Varnished?

Answer—Enamel can be applied to any surface whether varnished, painted, stained or enameled. If the old finish is in fairly good condition just remove the gloss with sandpaper or steel wool and apply from two to three coats of undercoat and from one to two coats of enamel. If the old finish is very dark and you are applying a light colored enamel, don't expect to get a good finish with less than three coats of undercoat and two coats of enamel.

If the old finish is in a very bad condition of peeling and cracking it should all be removed with a paint and varnish remover and the enamel applied just the same as on a new surface.

When enameling kitchen, pantry or bathroom woodwork always wash the woodwork first with soap and water or cleansing powder to remove any grease or dirt deposited there by vapor or steam. Then be sure and rinse off all the soap and powder, because they usually contain chemicals that are very injurious to paint or enamel.

Question—Does Woodwork Need Any Special Preparation for Painting?

Answer—Ordinarily it does not. Just apply from two to three coats of paint, according to the finish desired, allowing each coat to dry thoroughly before applying the succeeding coat. When the first coat is dry putty the nail holes and any little surface imperfections and allow the putty to dry thoroughly before applying the second coat.

When repainting woodwork be sure that the surface is perfectly clean. Especially kitchen, pantry or bathroom woodwork, although it may appear clean, should be washed with soap and water or cleansing powder to remove every particle of grease and dirt. Then rinse the woodwork thoroughly with clear water, because the chemicals used in many soaps and washing powders are so strong that they will cause the paint to peel.

For Varnishes, Enamels, Interior Paints, Brushes, etc., referred to in this book, see the paint pages of our big General Catalog.

Walls and Ceilings.

Question—What Different Finishes Are There to Choose From for Plastered Walls and Ceilings?

Answer—Plastered walls and ceilings can be painted, papered or kalsomined. If you wish to paint the walls you have a choice of high gloss or dull gloss enamels, medium gloss house paint, or the very popular flat finish paint which is now used very extensively. Under the heading of paper you have a wide variety of choice from a line of wall coverings, including not only the common well known wall papers, but extending also into Lincrusta, decorative burlaps, wall oilcloth and other fabrics. Under the head of kalsomine you have a great variety of tints and delicate colors to choose from, but all kalsomines are about the same in composition.



Your choice must be determined by the permanence of the finish you want to put on your walls and the amount of pattern or figure you want in your decorative scheme. Painting and kalsomining will give you a plain color surface, which can only be decorated by the addition of stenciled borders or the use of more than one color for the walls and ceilings, while, on the other hand, wall paper and other wall coverings will give you a range from a plain paper to one highly figured. Some people object to wall paper and other wall coverings on the ground that they are insanitary. This fear is largely groundless. While most wall coverings cannot be washed or cleaned, they can be easily removed and renewed at a low price often enough to meet the requirements of the most exacting person. Your choice, therefore, really depends upon the kind of finish you like best.

Question—How Should Newly Plastered Walls Be Prepared for Painting?

Answer—If you are building a new home and know in advance that you will paint certain walls, be sure to have a hard plaster finish or a hard white coat on the walls. After they are thoroughly dried out they must be sized in order to seal up the porous character of the surface and give you a non-absorptive foundation on which to apply the paint. Do not use a glue size under paint. Most paint manufacturers recommend a varnish size to be used in connection with any kind of paint for plastered walls, whether it be high gloss enamel or flat finish paint. This size can be brushed on the walls just as you get it in the can, or a better plan is to mix it half and half with the paint you intend to use and thus get not only a sizing coat but a color foundation at the same time. If you have a sand finished plastered wall you should proceed in exactly the same way, but, of course, you will not get nearly as smooth a job.

Be very careful to see that the green plaster has entirely dried out before attempting to size or paint the walls. If there is any moisture in the plaster it will have a tendency to cause the paint to peel off later on.

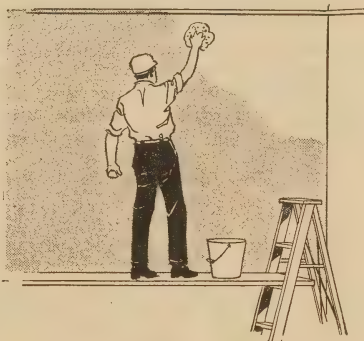
Question—In Repainting Is It Necessary to Size the Walls a Second Time?

Answer—Not if they are in fairly good condition. In painting over an old glossy paint you should always use a little steel wool or sandpaper to remove the gloss and thus make a good foundation for the new paint. In all cases of repainting it is well to wash the walls carefully. In repainting a kitchen or bathroom it is practically necessary

always to wash the walls and ceiling carefully with soap or washing powder. Steam and vapors cause a film of grease and dirt to collect on the walls of these rooms and this film must be washed off. If you neglect this preliminary operation any paint you may apply will be very apt to peel off later. Then be sure and rinse the walls thoroughly because many soaps and powders contain certain chemicals which are very injurious to paint.

Question—Can Paint Be Applied Over Kalsomine?

Answer—Kalsomine should always be washed off before applying any kind of a refinishing coat. Walls that are kalsomined have usually been treated with a glue size and both the kalsomine and the glue size should be thoroughly washed off. You can then start the same as on new walls and put on a coat of varnish size such as our Flat Finish Paint size No. 30E2734 and follow with the kind of paint you intend to use. If the plastered walls were originally left in the sand finish you may find it very difficult to wash all of the kalsomine off. You should, however, do the very best you can, and any little kalsomine that will not come off by washing will not work any injury to the paint.



Question—Can Paint Be Applied Over Old Wall Paper?

Answer—It is not advisable to paint over wall paper if you are at all particular about the appearance of the finished job. The paper should be thoroughly soaked and scraped off. If the walls are sized with a glue size this will be washed off when you remove the paper and you can then start the same as on new walls.

Question—What Should Be Done to Cracks and Holes in Plastered Walls Before Repainting?

Answer—Holes and cracks should be patched with plaster of Paris or water putty. Fill the cracks and holes and press the material in with a putty knife, but do not bother to trim it off. After the plaster of Paris or water putty is hard use sandpaper or a scraper to give a smooth finish.

Question—How Many Coats of Paint Are Recommended?

Answer—For common kitchen walls or hallways where the work is not very particular, house paint is often used and one or two coats will give a good uniform color. For living room walls common house paint ought not to be used. In the first place, it is manufactured especially to withstand outdoor exposure and has neither the quality nor the appearance that are desirable for interior decoration. If you want a glossy finish for kitchens, bathrooms, or even bedrooms, dining rooms, etc., you should use an enamel. Enamels contain a large percentage of varnish and are very finely ground in the process of manufacture and are intended especially to produce a fine high gloss finish for interior work. If you prefer a flat or dull finish you should use a flat finish paint made especially for interior use. This is a very popular finish for living rooms and gives you the soft, velvety texture of kalsomine with the added advantage of being permanent and not easily defaced. Flat finish paint can be washed exactly the same as enamel and is altogether an ideal wall finish for most living rooms.

The number of coats of either enamel or flat finish paint that will be required will depend entirely upon the color you are using. A dark colored paint will usually cover up the entire surface with one or two coats. A light colored paint, on the other hand, needs to have a good, light foundation. You will have to be the sole judge of the exact number of coats of paint that will be necessary. As a general rule, with flat paint

two coats are sufficient. For a first class enamel job, on the other hand, you not only want a good opaque covering, but a full bodied gloss. If you skimp on the number of coats you will find portions of the wall turning flat later on. To get a color foundation it is always advisable to use a flat paint as an undercoat. Use two or three coats of this in order to build up a foundation and then apply two or more coats of enamel. We sell a special white undercoat (30E2654), for enamel. This is very opaque and will cover even very dark surfaces. If the color of enamel you are going to use is about the same as was used before, you will find you will not need any undercoat at all.

In the end, the exact number of coats must depend entirely upon the results as you go along with the work.

Question—What Kind of Brushes Should Be Used for Painting Walls and Ceilings?

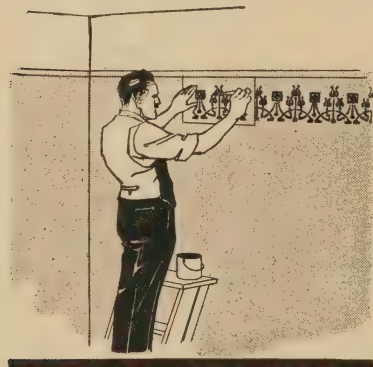
Answer—For flat finish paint a regular flat paint brush should be used, the same as for applying outdoor house paint. The same kind of brush can be used with enamels, but the smaller varnish brushes are to be preferred. Enamels, containing a large percentage of varnish, are a little harder to spread, and a large paint brush covers too much surface and soon tires the arm on account of the "pull" of the varnish.

Question—How Should Walls Be Treated for Kalsomining?

Answer—Any kind of wall, old or new, should first be treated with a glue size before kalsomining. Old kalsomine should always be first washed off. It is impossible to put one coat of kalsomine over another. The binder used in kalsomine is glue, and the water in the new kalsomine simply dissolves the first coat and the result is a bad mixture of the two coats. It is best to take plenty of time to wash the wall and resize it. Cracks and holes should be patched with plaster of Paris or water putty and such spots should be most carefully sized.

Question—What Can Be Done to Add a Decorative Touch to Kalsomined or Painted Walls?

Answer—You always obtain a more decorative effect by using one color for the walls and a lighter, harmonizing shade for the ceiling. A picture or cove molding placed in the angle made by the wall and ceiling is a simple, artistic way of relieving the monotony of painted walls, or you can place the molding about 12 inches below the ceiling and let the ceiling and side wall coloring meet at the molding. White enameled molding is very smart and up to date and is especially desirable for use with light colors. A cut-out wall paper border can also be used on kalsomined or painted walls and produces a very pretty and artistic effect at a very small cost and very little work. It can easily be removed by soaking with water and scraping it off with a putty knife when you want to redecorate. Stenciled borders on painted, enameled or kalsomined walls are very popular and beautiful, and anyone without previous experience can do a good job of stenciling if they are careful with the work. We show a very complete



line of stencil patterns in our General Catalog, including conventional designs for the living room, parlor and dining room, and dainty floral designs for bathroom decoration. The stencil should usually be carried out in a slightly darker shade than that of the side wall.

Question—Should a Special Kind of Material Be Used for the Stencil Color?

Answer—It is not necessary to buy extra material for the stencil color. Just take a small quantity of the same color of kalsomine, enamel or paint as was used on the

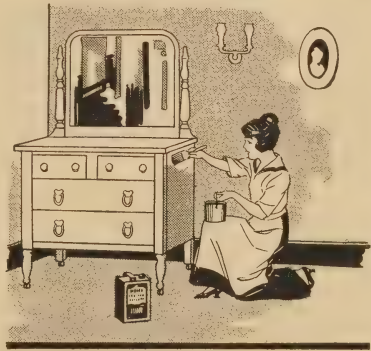
walls and add an ounce or two of lampblack. More can be added according to the shade desired. Be sure and mix enough of the stencil color to complete the job, because it would be almost impossible to mix a second batch and obtain the right shade. By adding the lampblack you obtain a slightly darker shade than that of the side wall and the color combination is always very artistic and desirable.

Unless the pattern is to be placed next to the ceiling or along a plate rail or molding, it is best to stretch a string around the room from points equal distance from the ceiling. Then place the stencil against the wall with the top touching the string, hold it firmly and brush the kalsomine or paint through the openings in the stencil. After you have brushed the color through all the openings, move the stencil to the right or left and repeat the process around the room. When turning a corner bend the stencil so it fits in the corner and proceed the same as on a straight surface. It is a good idea to buy two stencils and use one for the turning and one for the straight work, because bending the stencil wears it out and sometimes it cannot be turned back so that you can reproduce a perfect design again on a straight surface. Always use a special stenciling brush, and when dipping it in the color just moisten the end of the brush. If you get too much paint in the brush it will run underneath the stencil and blur the design.

Refinishing Furniture.

Question—Can an Amateur Do a Successful Job of Refinishing Old Furniture?

*Answer—*Very often an old piece of furniture can be refinished to look almost like new. There are many specially prepared materials for furniture refinishing, such as our Chinese Gloss Lacquer, Decorative Enamel, etc., which not only make the work easy but really delightful to the average man or woman who is interested in beautifying the home. Sometimes the old finish only needs renewing and sometimes it is desirable to change it to an entirely different kind of finish. Very often a piece of varnished furniture may be in really good condition, but the finish has lost its "newness" and luster through ordinary everyday use, causing the furniture to look old and shabby. You will find that a coat of good furniture varnish will work wonders in restoring its original brightness. An important thing to remember is that when varnishing furniture you should always use a varnish especially recommended for use on furniture, because it possesses special qualities particularly valuable in furniture finishing and no other varnish will ever prove as satisfactory. Flat varnishes, such as our No. 30E2712, are very popular now for furniture finishing because they produce the dull waxed effect and yet possess all the wearing qualities of varnish. Paint and enamel are used a great deal now for bedroom and kitchen furniture, and from the standpoint of both beauty and practicality they are excellent finishes. An old, marred and scratched dresser or an old wooden bed can be made really beautiful by several coats of white or ivory enamel. Odd pieces of furniture, such as sewing chairs, washstands, kitchen tables, etc., that are used daily and are in need of refinishing can be enameled or painted with very little work, and not only are they improved in appearance, but they will add to the attractiveness of the entire room. There are always pieces of furniture in the average home that can be refinished with little work and expense and oftentimes you will be as pleased with the result as if you had bought a new piece of furniture. You will always find that the paint pot and brush will help solve the problem of an attractive home at a small cost.



Question—Should the Old Finish Be Removed Before Revarnishing Furniture?

Answer—If the old varnish is in fairly good condition it is not necessary to remove it. Just be sure that the surface is absolutely clean. Chair arms and backs should be washed with soap and water to insure perfect cleanliness. Then sandpaper the surface to remove the gloss of the old finish and apply a coat of furniture varnish. But if the old finish is badly cracked and checked and worn through in spots it should all be removed with a paint and varnish remover, such as our No. 30E2770. Then, when the surface is perfectly dry, apply a coat of furniture varnish, allow twenty-four hours for it to dry, sandpaper the surface lightly, using No. 00 sandpaper, and apply the finishing coat of varnish.

Question—Can Old Varnished Furniture Be Refinished to Represent a Different Kind of Wood?

Answer—Yes, it can be done in two different ways. It all depends on the original finish and the effect you wish to obtain. If you want to give the furniture a darker finish than the original you can either remove the old varnish with a paint and varnish remover



and restrain it the desired shade, or you can apply a color varnish, such as our Chinese Gloss Lacquer, right over the old finish. The method of removing the old varnish and restaining should only be attempted when you wish to obtain a darker shade of the same kind of wood, as changing a light oak to a dark oak, or deepening the tone of a mahogany finish, etc., because the grain of the wood will show through and it would be incongruous for a piece of furniture to have a mahogany color and an oak grain. So, any time you want to change a finish to represent an entirely different kind of wood you will have better success by using a color varnish. If you want to change the finish from a dark shade to a lighter, the only successful way is to give the

furniture a coat of yellow paint such as our Undercoat or Ground Color No. 30E2697, and then from two to three coats of the desired shade of color varnish, which can always be had in all the standard finishes, such as light oak, dark oak, mahogany, etc.

Question—How Can Varnished Furniture Be Given a Wax Finish?

Answer—There are two ways to change a varnish finish to a wax finish. You can either remove the varnish with paint and varnish remover and apply a coat of wax or you can apply a coat of flat finish varnish, such as our No. 30E2712, over the old finish, provided it is in good condition. A flat finish varnish gives a dull waxed effect which resembles a real wax finish but has all the wearing qualities of varnish. Of course, if the old varnish is badly cracked and checked and worn through in spots it should be removed before applying the varnish, just the same as is explained above.

Question—Can Paint or Enamel Be Applied Over Any Kind of a Finish?

Answer—Paint or enamel can be applied over any kind of a finish except wax, and every particle of the latter must always be removed with soap and water before applying any finishing coat. The gloss of the old finish should always be removed with sandpaper or steel wool in order to have a good surface on which to apply the paint or enamel. The number of coats to apply depends entirely upon the original finish. If it is very dark it will take from three to four coats to build up a good finish. When applying enamel you can use an enamel undercoat such as our No. 30E2654 for the first one or two coats, which not only makes an excellent foundation for the enamel but is much lower in price. Each coat of enamel should be sandpapered lightly—just enough to remove the gloss—before applying the succeeding coat. Use a varnish brush for painting or enameling furniture, as paint brushes do not come in as small a size as is usually required.

Refinishing Household Articles

Question—What Can Be Done to Old Lighting Fixtures That Are Tarnished or Rusted?



Answer—Tarnish alone can sometimes be removed with vinegar or prepared silver polishes. Our Brass Polish No. 30E3458 or Nickel Polish No. 30E3453 will also brighten up brass or nickel plated fixtures, but be sure that you use the polishes only on the surfaces for which they are recommended, because a polish designed for nickel will not work quickly on brass, and a polish designed for brass may cut away a nickel plating. But if the fixtures are in too bad a condition to respond to this treatment, or if they are rusted, remove the rust with sandpaper and apply a silver or gold color paint such as our Nos. 30E2122 and 30E2123. A soft hair special bronzing brush should be used for this work.

Question—How Can I Improve the Appearance of an Old Sheet Metal Bathtub?

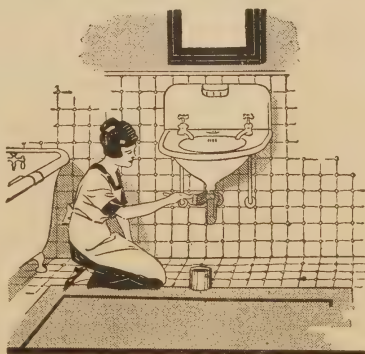
Answer—A special bathtub enamel, sometimes called liquid porcelain, such as our No. 30E2170, is the very best refinishing material you could possibly use on an old sheet metal bathtub. It dries with a hard porcelainlike finish and will resist hot water, while an ordinary enamel cannot be expected to stand up under the severe wear to which a bathtub finish is subjected. The tub needs quite a little preliminary preparation, as bathtubs are more or less greasy and should be thoroughly cleaned or the enamel will peel later on. Therefore, give the tub a scrubbing with soap and water and then wash with muriatic acid. If muriatic acid is not easily obtained give the tub another scrubbing with sal soda and water and then rinse with clear water. When dry, sandpaper the surface and apply a coat of bathtub enamel with a medium size varnish brush. Allow two days for this coat to dry and then sandpaper the surface lightly until all the gloss is removed and apply the finishing coat. Allow four days for the finishing coat to dry before using the tub. Bathtub enamel is especially recommended for use on kitchen sinks, lavatories, etc., which are made of iron or zinc. The wooden drain boards on kitchen sinks can also be given a neat, waterproof finish with a coat of bathtub enamel.

Question—What Kind of Paint Should Be Used on Porch Furniture?

Answer—Paint that is used on porch furniture should be made to withstand severe weather and dry with a hard finish. Our Porch Furniture Paint is an excellent paint to use because it not only dries with a hard, weatherproof finish, but is also very beautiful in appearance and is furnished in a variety of pleasing colors. One coat is usually all that is required unless you are applying a light shade over a dark, and then sometimes two coats are necessary. Apply with a medium size varnish brush.

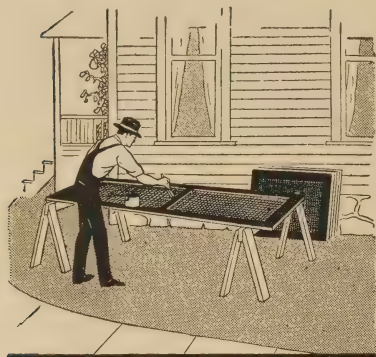
Question—How Can I Improve the Appearance of Old Water Pipes, Gas Pipes, Etc.?

Answer—Remove any rust with sandpaper and apply a coat of gold or silver color enamel such as our Nos. 30E2122 and 30E2123. For pipes in the basement ordinary black gloss paint is a very good finish, and if the walls of the basement are painted or kalsomined a light color the whole effect is very pleasing.



Question—Should Screen Wire Be Repainted With Any Special Kind of Paint?

Answer—Special screen enamel, such as our No. 30E2175 and No. 30E2176, is especially recommended for refinishing screen wire because it is made so that it will not clog the meshes of the wire as ordinary paint or enamel will sometimes do. One coat is usually sufficient. Apply with a medium size varnish brush.



Question—What Is the Best Way to Refinish Old Radiators?

Answer—Especially prepared radiator enamels, such as our Nos. 30E2122 and 30E2123, are the best refinishing materials to use when you wish to obtain a pleasing decorative appearance. They are furnished in gold and silver colors and can be applied over any kind of an old finish. The radiator should be perfectly cold when you apply the enamel and should not be heated until the enamel is thoroughly dry. A special bronzing brush which is made with an extra long handle, enabling you to reach all parts of the radiator, is a very handy brush to use when

refinishing radiators. One coat of enamel is all that is usually required. For radiators in stores, factories, etc., where only a neat and durable finish is required, ordinary red, black or gray gloss paint is often used. A gloss paint finish will not mar easily and will last for years, but does not produce nearly so decorative an appearance as a silver or gold enamel.

Question—What Is the Best Way to Refinish an Old Iron Bed?

Answer—An old iron bed can be made very neat and pretty with a coat of enamel. White is always a good color to use, but a dainty blue or pink is very pleasing, especially when you desire to carry out a special color scheme. If you are careful with your work an iron bed is one article that you can refinish to look just like new. Our Decorative Enamel is especially recommended for this kind of work. No special preparation of the bed is necessary except that the surface to be painted be clean, and if the old enamel or paint shows evidence of cracking or peeling off, go over the entire surface with a wire brush and remove the scaly paint.

The popular Vernis Martin finish can be produced on old iron beds with our special Vernis Martin Refinishing Outfit, No. 30E2128. This is also a very good way to refinish an old iron bed, as it produces a finish almost like new and it is not necessary to remove the old finish. Just be sure that the surface to be refinished is clean and apply the finish according to the directions.

Refinishing Automobiles, Buggies, Wagons, Etc.

Question—Can an Amateur Do a Good Job of Refinishing an Automobile?

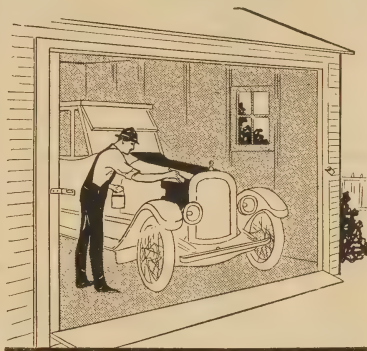
Answer—There are many specially prepared auto refinishing materials which make it easy for the automobile owner to refinish his car and turn out a presentable job. Of course, you must not expect to obtain quite as good a finish as the original, which was built up by skilled workmen and hardened in special baking rooms, etc., but for all practical purposes you can refinish a car and do a good job. In order to do a satisfactory job of refinishing you should not neglect any part of the car. It is not enough to give the body of the car a coat of bright paint and leave the top and metal parts shabby and worn looking. There are refinishing materials for every part of a car, such as lining dye, engine and radiator enamel, leather seat dressing, etc.



These materials are put up in small sizes, are very inexpensive considering the amount needed for a car, and are primarily for the car owner who wants to do his own automobile refinishing. These refinishing materials should always be used for the purpose for which they are intended, because they usually contain certain qualities particularly necessary to withstand the wear to which they are subjected. As in the case of a radiator enamel, it must be made to withstand enormous heat, and while an ordinary enamel might appear the same, it should never be used, because the heat would soon cause it to peel.

Question—What Kind of Paint Should Be Used to Refinish an Automobile Body?

Answer—Especially prepared auto body paint should be used for auto refinishing. A good auto paint dries with a hard enamellike finish and contains a larger percentage of varnish than ordinary paint. Our Auto and Carriage Enamel is a high grade product which will give you perfect satisfaction, both as to durability and appearance. Before painting, the automobile should be washed perfectly clean with soap and water, rinsed thoroughly, and then sandpapered until all the gloss of the old finish is removed. Apply the paint with a medium size varnish brush, allow 36 hours for it to dry, then sandpaper the surface very lightly, using No. 00 sandpaper, to remove the high gloss, and apply the second coat. When the paint is perfectly dry a coat of clear auto body varnish, such as our No. 30E2740, adds to the beauty of the finish and produces an extra good wearing surface. This is entirely optional, as our Auto and Carriage Enamel produces a beautiful brilliant varnished surface without the necessity of applying a clear varnish.



Question—Is There Any Way to Remedy Scratches and Marks on an Automobile Body Without Refinishing the Entire Surface?

Answer—A good furniture polish, such as our No. 30E2768, or furniture wax will sometimes satisfactorily remove scratches and marks on auto bodies. But if the scratches are very deep you should touch them up lightly with auto paint, and when the paint is dry polish the entire surface with furniture or auto body polish.

Question—How Can I Brighten Up the Nickel or Brass Parts of an Automobile?

Answer—Use an especially prepared nickel or brass polish, such as our Nos. 30E3453 and 30E3458. You should always be careful to use a polish on the kind of surface for which it is recommended, because a nickel polish will not work quickly on brass and a brass polish will sometimes cut away a nickel plating. Apply the polish with a soft cloth and rub the surface briskly until the tarnish and marks disappear and the metal attains a good luster.

Question—Can the Hood Be “Touched Up” Without Refinishing the Entire Automobile Body?

Answer—If the automobile is black you can do a good job of refinishing the hood with “touch up varnish” or auto body paint. But if the car is painted any other color it is practically impossible to obtain the right shade for the refinishing work. The only satisfactory way to do is to refinish the entire automobile body.

Question—Is There Any Kind of Paint Which Can Be Applied to Engines or Radiators to Help Keep Them Neat and Clean?

Answer—It is an excellent idea to keep the engine and radiator of your car painted with a good paint or enamel, such as our Nos. 30E3416 and 30E3417, because it not only helps keep them neat and clean but also prevents them from rusting and wearing out. The grease and dirt will not accumulate nearly so easily on a painted surface and that

which does can be easily wiped off with a cloth. A good radiator and engine enamel will dry with an extra hard finish and will withstand enormous heat. Therefore, it is best to always buy the material which is especially prepared for that use. Before applying the paint or enamel the surface usually requires quite a little preliminary preparation. All the grease and dirt must be removed. It is best to go over the surface with a cloth saturated with gasoline. You must be sure that the surface is absolutely free from grease or oil. Apply the enamel with a varnish brush and allow from two to three hours for it to dry before subjecting to heat.

Question—What Can I Do to an Old Mohair Top to Brighten It Up?

Answer—Mohair has a drill backing held to it with cement. This cement loses its adhesive qualities through age, causing the top to look old and shabby. There are specially prepared mohair dressings, such as our 30E3421, which will give the top a black, lustrous finish and make it look like new. If the dressing is applied when the mohair is new and in good condition, it will prolong the life of the cement as well as waterproof the mohair. It should be applied with a small varnish brush and allowed to dry thoroughly before using the car.

Question—How Should a Leather Top Be Refinished?

Answer—There are materials, such as our Jet Black Top and Seat Dressing, (30E3420), which are made especially for refinishing leather and imitation leather auto tops and seats. They are easily applied and improve the appearance of old leather tops and seats wonderfully. They should be applied with a small varnish brush and allowed to dry thoroughly before using.

Question—Can Anything Be Done to Brighten Up an Old, Faded Auto Top Lining?

Answer—If the lining is cloth, a black dye, such as our 30E3418, will prove the most satisfactory refinishing material to use. It should be applied with a varnish brush just like paint or enamel. If the lining is leather or imitation leather it should be refinished with a regular leather dressing.

Question—How Should I Go About It to Refinish a Buggy?

Answer—The same is true of painting a buggy as painting an automobile. You can hardly expect to produce the same mirrorlike finish as on a new buggy. But with the proper care and good materials you can obtain a very satisfactory result. A buggy paint is a high grade product. It must dry with a hard enamellike surface and produce a fine lustrous finish that will withstand severe weather and repeated washings. Our Seroco Auto and Carriage Enamel is a good paint to use. It has been perfected in our own factory and will stand the test of durability and appearance. It is primarily prepared for the amateur who wants to do his own painting and refinishing.



You can always do a better job of painting a buggy if you first remove the wheels and place the buggy bed on two boxes or "horses." This enables you to paint with much more ease than if you have to reach in between the wheels and bed to paint. Then wash the buggy and when it is dry sandpaper it to remove the gloss of the old finish. Apply a coat of carriage enamel and when it is dry sandpaper the surface very, very lightly, using No. 00 sandpaper, to remove the gloss, and then apply a second coat of paint. Allow from four to five days

for the final coat to dry before using the good brush to use for this work.

The dashboard, top and seat, if made of leather, can be brightened up with a good leather dressing, such as our 30E3420, and if the lining is faded and discolored give it a coat of lining dye. These little touch-up materials will help make your buggy look like new.

Question—Can Any Kind of Paint Be Used on Wagons and Farm Implements?

Answer—Especially prepared wagon paint should always be used on wagons, trucks, farm implements, etc., because, being given more or less rough usage and exposed to severe weather, a paint must be made for that purpose or it will soon break down. When you spend your time and money to do a painting job it is always the best policy to buy the right kind of material.

Wagons, farm implements, etc., do not usually need any preparation for painting except that they be clean, and if you are doing a particular job you should remove the gloss of the old finish with sandpaper or steel wool. Then apply one to two coats of wagon paint with a medium size varnish brush. The up to date modern farmer keeps a pail of wagon paint handy and every now and then gives the farm implements a little touching up, thereby prolonging the usefulness of the article as well as keeping his farming material in a spick and span condition.



How to Care for Brushes.

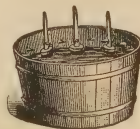
Keep the brushes in a cool or damp place and as near the floor as possible. Exposure to heat will cause the wood to shrink and the best brush to shed bristles. A brush should never be condemned because it contains a few loose hairs. Always get these out before putting the brush in use.



Swelling a new brush is very important. Under no circumstances should a new brush be put in water to swell with the bristles down in the water, for water soaked bristles will always work flabby, and if the bristles are of fine quality they will nearly always twist. Put new brushes in the water for about an hour with the handles down, as shown in the illustration, letting the water come only to the ferrule. This will swell the handle without soaking the elasticity out of the bristles. Old paint brushes which have become dry should be treated in the same manner. Paint brushes which have

been once used in paint can be put in water with the bristles in the water without injuring the bristles.

A good method for preserving used paint brushes is to suspend them in water by running a wire through a hole in the handle of the brush and allow the water to cover the bristles only. Another way is to drive nails through the side of a wood bucket and suspend the brushes on the nails. (See illustration.)



If you desire to store away paint brushes, wash them in turpentine, then in warm soapsuds, then store them in a cool place. Never put new or old varnish brushes in water; they can be swelled the same as paint brushes, but the bristles should never touch water; keep them suspended in raw linseed oil when not in use. Before again using, brush out the oil on a board.

Never use a varnish brush for any other purpose but varnishing. Never varnish with a brush which has been used in paint, as it will not give good results. Never put a brush in newly slaked lime, as it will destroy the bristles. Many brushes are ruined in this manner.

Camel Hair Brushes—Camel hair and fitch brushes will last longer and work better if, when not in use, they are rinsed in turpentine and washed in warm soapsuds. Then keep them in raw linseed oil.

Suggestions

To Remove Paint, Varnish or Enamel From Cloth, place a piece of blotting paper under the cloth, wet another cloth with benzine, gasoline or turpentine and rub the spot vigorously. The blotting paper absorbs the fluid and prevents it from spreading. After the benzine, gasoline or turpentine has all evaporated, cover the spot with a damp cloth and press with a hot iron. If the paint has dried too hard to respond to this treatment it can be softened with paint and varnish remover, such as our No. 30E2770, and then proceed the same as described above.

To Remove Paint or Enamel From Glass, rub the glass vigorously with a cloth saturated with turpentine.

To Remove Wax From Floors, Woodwork or Furniture, apply benzine or gasoline, allow it to stand for a few minutes and then scrub with a scrub brush and dry with a cloth.

To Thin Any Kind of Paint, Enamel or Varnish, add a little turpentine. Only a very little turpentine should be added to enamel, as it will cause it to lose its gloss. Before thinning varnish you should first put it in a warm room and allow it to remain there for awhile. Sometimes warmth is all that is needed to make it the right consistency for easy spreading.

When Varnish Does Not Work Well, place it in a warm room and allow it to become thoroughly warmed.

When a Drawer or Window Sticks, a little wax rubbed on the surface where the friction occurs will end the trouble at once.

When Painting or Varnishing, always have a clean cloth handy to remove any paint or varnish that you might splash on surrounding surfaces. If the paint or varnish is cleaned off immediately while it is soft it will leave no traces, and it is much easier done then than to wait until it hardens and has to be removed with paint and varnish remover.

When Paint Peels it is usually because the paint was applied when the surface was not thoroughly dry. Always be sure, not only that the surface is absolutely dry, but that the wood is dry clear through. Paint will not stick to a wet surface, and even if it looks dry and there is moisture inside, the first real hot season will draw the moisture to the surface and off will come your paint. Sap in the wood will also cause the paint to peel. This can be prevented by giving the sappy streaks and knots a coat of shellac before painting.

The Kind of Soap and Washing Powder Used to clean painted and enameled surfaces is very important. A beautiful paint or enamel finish can be completely ruined by the use of a "strong soap." It will immediately destroy the beauty of the finish and in a short time will break down the paint film. You should always use a "mild soap" with a small quantity of ammonia added to the water. Then rinse the surface carefully and dry thoroughly. Never allow the surface to dry by evaporation if you are at all particular about preserving the finish.

The Covering Capacity of Paint, Varnish, Etc., depends entirely on the kind of surface it is used on. An old porous surface will take up almost twice as much paint or varnish as a new surface. Also soft wood will take up more paint than hardwood. The approximate covering capacity of Seroco Paints as given below may be of help to you in figuring the amount of paint needed for a painting job:

House Paint . . .	1 gallon covers about 250 square feet, two coats.
Barn Paint . . .	1 gallon covers about 300 square feet, two coats.
Concrete Paint .	1 gallon covers about 100 square feet, two coats.
Shingle Stain . .	1 gallon covers about 80 square feet, two coats.
Enamel	1 gallon covers about 200 square feet, two coats.
Varnish	1 gallon covers about 600 square feet, one coat.

How to Hang Wall Paper

How to Prepare New Walls That Have Never Been Papered.

Apply a thin coat of size to new walls that have never been papered. A perfect size for this purpose can be made by soaking 1 pound of glue in just enough cold water to cover it for twelve hours and then adding 12 quarts of hot water and a tablespoonful of powdered alum. A size of this kind may be purchased ready prepared such as our No. 30E2789. All kalsomine or whitewash should be washed off with a sponge and warm water before any size is applied on the walls. If the walls have been rough plastered, or have not been putty coated, rub off the projecting grains of sand with a block of wood before sizing. If the walls are very rough, apply a thin paste when the size is dry and let the paste dry thoroughly before papering.

Before papering over a painted wall apply a solution consisting of one part ammonia and six parts water. This will remove all the grease and oil and produce a better adhesive surface for the paste.

Board ceilings and walls should be covered with cheesecloth, which should be tacked at the edges and sized. This shrinks it tight to the wall. At the corners and around the casings the tacks should be placed about 2 inches from the edge and the ends of the cloth pasted down.

Be careful to clean and size the walls thoroughly around the baseboard and casing, and thus avoid the trouble of having the paper curl up at the edges.

How to Match and Prepare Wall Paper.

Two boards, about 8 feet long and 10 or 12 inches wide, laid side by side with the ends resting on tables or boxes, will serve as an excellent work table. A platform to stand upon while hanging the paper can be made by placing a plank or board upon two or more boxes, which should be high enough so that your head will be about 6 inches from the ceiling. The tools required are a paste brush, a paperhangers' smoothing brush, a seam roller and a pair of shears.

If no smoothing brush is at hand, a clothes brush or whisk broom can be used. A bed caster can be substituted for a seam roller, which is used to smooth the edges where the strips of paper lap over or where two strips are joined together.

Caution.

Do not use the seam roller until the paste is almost dry. Always allow about ten minutes, otherwise the paste will ooze out at the edges and turn white at the lap or butt.

Always paper the ceiling first. If the side walls are papered first they are likely to become soiled while papering the ceiling.

After you have found the length of your room, unroll the ceiling paper, face up, on the work table, then match and cut it (enough for the ceiling). Turn all the paper face down and you are now ready to apply the paste. Be sure you have at least 3 or 4 inches at each end to come down on the side wall when papering the ceiling. (See illustration No. 3.) It is absolutely necessary to have the ceiling paper come down on the side walls a trifle to cover any space left blank after border is put on, caused by ceiling not always being perfectly level. Allow at least 2 inches at each end in addition to the length of the room for this purpose. The larger the design the more surplus is required for matching; this surplus will be covered by the border or side wall paper.

Pasting Wall Paper.

Beginning at the left of the table, apply the paste evenly with a paste brush on the top strip of paper. After you have applied the paste on about one-half the length, fold over (without creasing) the part of the paper that is pasted, using extra care to see that the sides are exactly even. (See illustration No. 1.)

If the paper has one edge trimmed off entirely, as most of our papers have, be sure to have the trimmed edge on the opposite side of the table and move the brush toward that edge. By raising the paper slightly with the left hand and pasting with the right hand, you can be sure of spreading the paste evenly on the edge without soiling the face. Be careful not to allow any paste to get on the strip underneath.

If one edge of the paper is perforated, as a few of our papers are, when pasting keep the perforated edge next to you and then just take hold of the selvage (after the paper has been folded and pasted as explained above) and remove it just as you would tear a check from a check book.

If you are hanging a varnished tile pattern that has neither edge trimmed off, after pasting and folding the strips just trim off one selvage with a large shears or paperhangers' trimmer.

Now apply paste to the other half and fold that over toward the center, the same as the first half. If the strip of paper is longer than the table, paste the left half, and after folding allow the folded end to hang over the end of the table and rest on the floor while you are pasting and folding the other half. You now have an entire strip of paper before you all pasted and folded, and the sides of the paper perfectly even and ready for hanging.

As a guide for hanging the first length of ceiling paper properly, take a piece of chalk

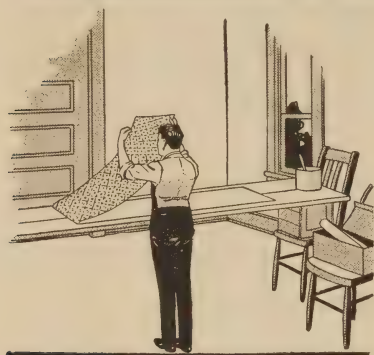


Illustration No. 1.

or charcoal and draw a line on the ceiling 16 inches from the side wall. This is best done by driving two nails in ceiling 16 inches from the side wall, one at each end of the room, before starting to paper. Chalk a piece of cord, tie it to the nails, draw it tight, then take hold of the cord in the center, pull it down and let go. The cord will strike the ceiling and leave a straight chalk line. (We show this line in our illustration No. 2.)

Now take the first piece of ceiling paper (which you have already pasted and folded), get up on your raised platform, unfold the end to your right (as you start in at the right hand corner of the room), let the other end, which is still folded, hang over a roll of paper which you hold in your left hand. (See illus-

tration No. 2.) Commence at the corner of ceiling, at your right, having the first strip come between the chalk line and the wall you are facing, allowing both the end and the side of the paper to come down on the side wall 2 inches, as before explained.

Now guide the paper with your right hand along the chalk line, at the same time pressing the paper to the ceiling with the flat of your hand as you move along, and smoothing it with a smoothing brush or whisk broom. When half of the first ceiling strip is put on, unfold the other half and continue to the end of the first strip, allowing this end to come down on the side wall the same as the other end.

If the ceiling has never been papered, do not fail to first apply a coat of size. Our No. 30E2789 Elastic Sizing is especially recommended. If the walls and ceiling have been previously kalsomined or sized with gloss oil they should be given a coat of Hard Oil such as our No. 30E2710. This will prevent the paper from coming off the walls, which sometimes happens when paper is pasted on walls sized with gloss oil or varnish. Always remove kalsomine before starting to paper. This can be very easily done with a sponge and warm water.

And as a further precaution if you are hanging heavy paper add molasses to the paste in the proportion of a quart of molasses to enough paste for a medium size room.

Always Hang the Side Wall Paper Before Hanging the Border.

Cut side wall paper same as ceiling. (See preceding page.) The paper should be cut from 4 to 5 inches longer than the length required for the side wall that is to be papered, to allow for any waste in the matching. In cutting the side wall paper allow for the space of the wall the border will cover.

Be sure to match the pattern of the paper. It is very simple. As you have allowed from 4 to 5 inches in cutting, you can raise or lower each strip or length of paper as the pattern may require. In matching the side wall paper on the work table you will find when a large

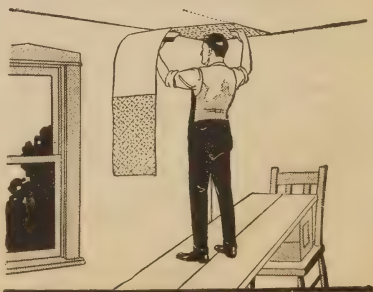


Illustration No. 2.

pattern is selected that there will be at times a waste of 8 to 10 inches that will have to be cut off. The upper end of the side wall paper will be uneven, but the border will cover that. The lower end, which stops at the baseboard, is either trimmed with a base trimmer or with a pair of shears. When using shears, paste the paper in place close down to the baseboard, use the back of the shears to mark with, running them over top of paper where the top of baseboard and plaster meet, lift the paper a little (the paste still being fresh will permit this), then cut where you have marked with shears, and smooth down with smoothing brush or whisk broom.

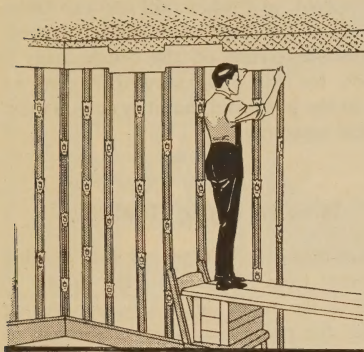


Illustration No. 3.

To hang side wall paper, arrange your platform or stepladder so it is about 12 inches from the wall. Commence at any door, because corners are often irregular. This will be of great assistance to you in hanging the first piece of side wall paper straight. Then continue around the room until finished. The short pieces can be used over doors and windows.

Take the length of paper that has been pasted and folded, mount the platform or ladder, unfold both ends so the entire strip hangs perpendicularly. Holding the paper at both top corners (see illustration No. 3), lean forward, looking down along the edge, and when the paper is properly matched, making the pattern perfect where two strips join, allow the paper to touch the wall, and smooth it down with a smoothing brush or whisk broom.

Occasionally it will happen that a strip may not be perfectly matched after being hung. In such cases remove the strip at once and proceed over again.

How to Hang the Border

The border should be hung last and may be cut in five or six pieces, if that will make it easier for you to hang. Paste, fold and trim the border. Take the folded strip, mount your platform or ladder, but do not commence in the corner; unfold the right hand end and have the end lap over on the other wall about 4 inches.

On the cut-out borders the portion cut out is allowed to remain slightly attached to the border. This makes it easy to spread the paste evenly over the edge where the border is perforated. After the paste is applied it is a simple matter to detach the cut-out portion.

Should the ceiling be uneven, measuring from the floor, it is best to draw a chalk line on the wall on a line with the lowest part in the ceiling. This chalk line can be made in the same manner as suggested in the instructions for putting on the ceiling paper, as described above. This will leave the ceiling paper exposed above the border on the wall in some places.

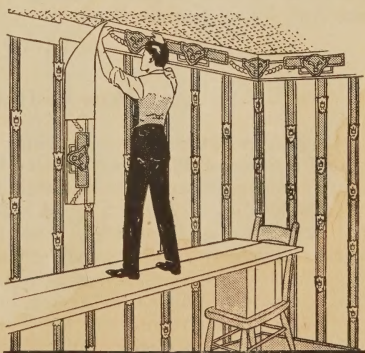


Illustration No. 4.

How to Make Flour Paste

If you wish to make enough paste for a medium large room, rub smooth 3 pints of flour in 2 quarts of cold water; then add 8 quarts of boiling water and let it boil slowly. Stir constantly for about 10 minutes, then let it cool, and when cool add two table-

spoonfuls of powdered alum and stir in well. When the paste runs off the brush easily it is ready for use. Be sure there are no lumps in the paste and that it is not too thick to spread smoothly.



It Is Easy to Hang Burlap.

How to Hang Burlap

Burlap that is to be used as a wall covering is different from ordinary burlap in that it is sized on the under side. This size coating prevents the paste from coming through to the outside and also forms a smooth surface that will adhere readily to the walls. To hang burlap simply apply a good flour paste to the

sized side, allow it to soak in for a few minutes and then hang it just like wall paper. Burlap can be painted any time a change of color is desired.

How to Hang Lincrusta

Lincrusta is a heavy paper composition closely resembling carved leather. It is used extensively for wainscoting in libraries, dining rooms, vestibules, stairways, churches and public buildings. Before applying Lincrusta you should first size the walls with a good glue size such as our 30E2789, and paper them with any kind of old wall paper with the figured side to the wall. This serves as a lining for the Lincrusta. When the lining paper is thoroughly dry, trim the Lincrusta, match the pattern and cut the number of strips required. Then apply plenty of good heavy paste to the back of the Lincrusta and hang it just like wall paper. Use the paste while hot; never use cold paste, because if the Lincrusta becomes chilled it loses its pliability and will not hang easily. To avoid air getting under the strips smooth the surface from the center outward. You can obtain a very pretty and neat panel effect by covering the Lincrusta seams with panel molding. A very complete line of moldings is shown in our Wall Paper Sample Book.

How to Hang Paper Veneer

Paper Veneer is a heavy oiled paper printed in oil colors to resemble oak grain. It is used in place of wall paper in halls, libraries, vestibules, dining rooms, etc. Before hanging Paper Veneer the walls should be thoroughly sized with a good glue size, such as our 30E2789. Apply a good heavy paste to the back of the veneer and allow it to soak in for a few minutes. Then hang it just like wall paper. The seams of the veneer can be covered with panel strips, producing a very pretty and neat effect. A very complete line of moldings and panel strips is shown in our Wall Paper Sample Book. No other finish is necessary, but a coat of varnish makes a very beautiful and durable finish. If a varnish finish is desired, first be sure that the veneer is dry and then apply a thin coat of shellac. When the shellac is dry apply a coat of interior varnish. A flat finish varnish, such as our 30E2712, gives the best results.



HOW to PAINT

A vintage illustration for a Sears, Roebuck and Co. advertisement. A man in a hat and overalls is painting the side of a house with horizontal siding. A ladder is leaning against the house to the left. In the foreground, a young boy and a girl in a pink dress are watching him. A small dog is also present. A can of 'SEARS' paint sits on a wooden crate. The scene is set outdoors with trees and a white picket fence in the background.

SEARS, ROEBUCK AND CO.

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